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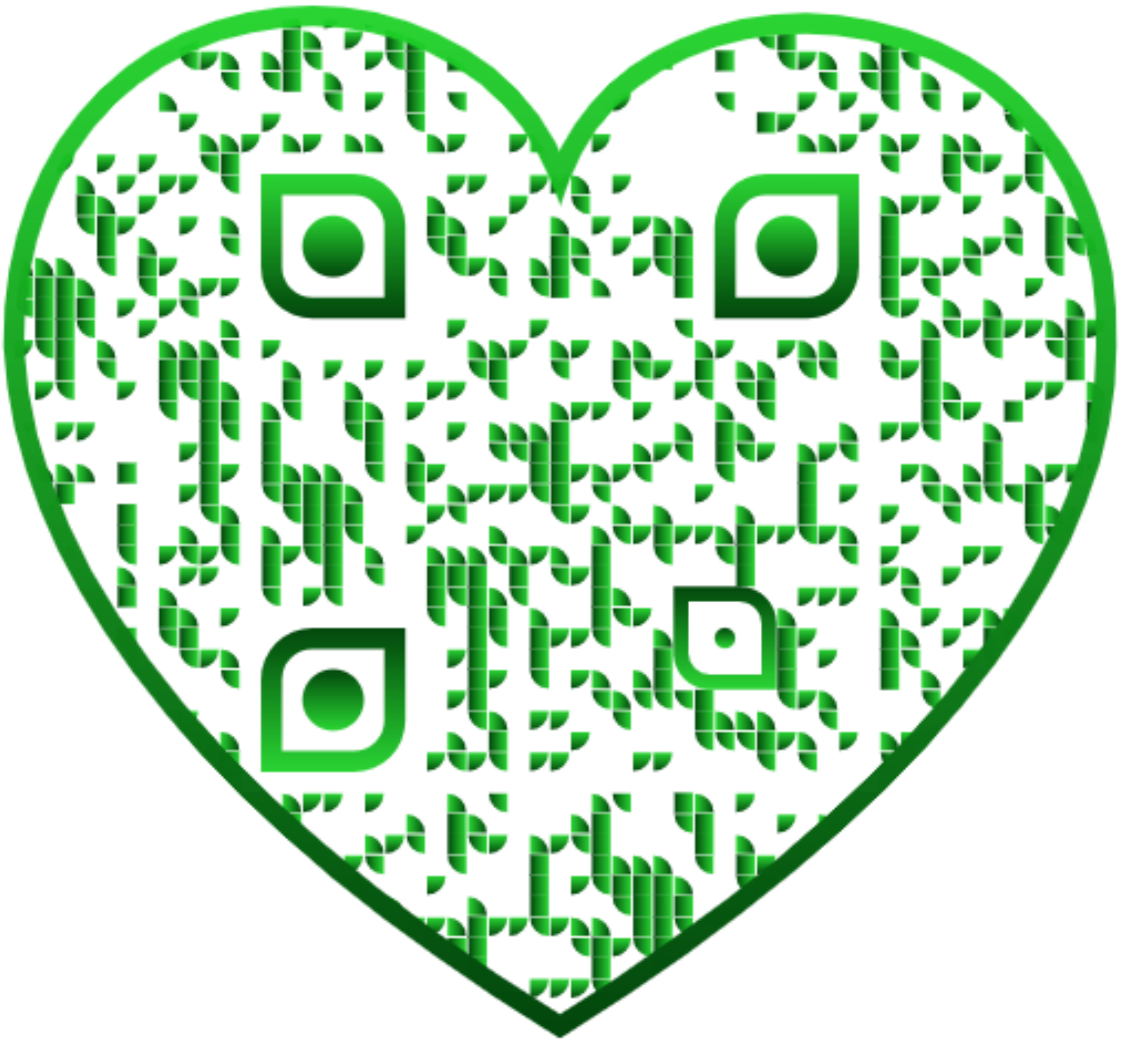

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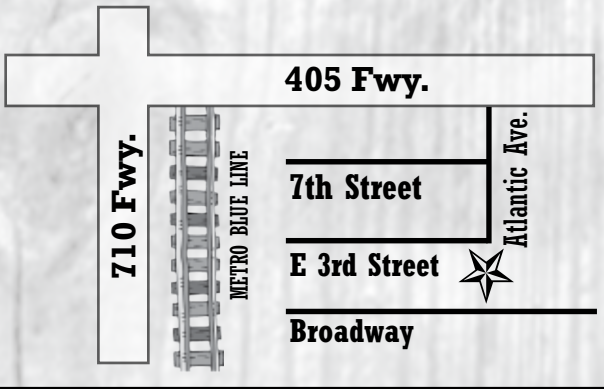

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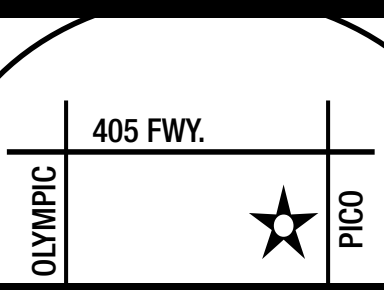

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"'All You Need Is Love'. I believe it; it's damn hard you know, but I absolutely believe it."
–John Lennon

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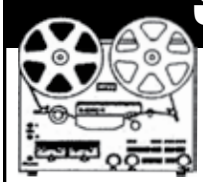

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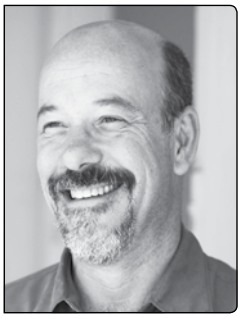

Bob Hite's Vinyl Collection Found at Last!

Wanna buy Bob "The Bear" Hite from Canned Heat's records? He died about 30 years ago and ever since, vinyl junkies have wondered what happened to his vast collection of blues 78s, and classic jazz and rock collection. Rumors ran rampant. Did "The Bear" bury them under his house in Topanga Canyon? Did he burn them in some deranged ritual before he died? Thankfully, the answer, to all of the above, is a resounding NO.

HEINRICH KLAFFS

Bob Hite

Back in October our savior walked into Atomic Records in Burbank and asked Rick the 30-year-old, $64,000 question, "Wanna buy Bob Hite's records?" The bounty turned out to have been stashed at his brother's house in Studio City since Bob's death. It had been, somewhat, picked through already, but some of great titles are up on eBay right now. See Rick or Steve at Atomic, they'll fill you in on the other rare booty that they've saved for you local treasure hunters.

8-TRACK MUSEUM

Here's another example of Texas taking over the world. Our pal Bucks Burnett of Earotica record store in Dallas has opened up the 8-Track Museum. His extensive 20-year collection of rare and unusual 8-track tapes is the world's first museum of its kind. eighttrackmuseum.org for info.

THE COLLECTOR'S CALENDAR

John Tefteller's company, Blues Images, has released its "Classic Blues Artwork from the 1920's" calendar with CD. The calendar features original Paramount Records artwork from a massive find by John in 2002 from Port Washington, Wisconsin, where the label was active back in the '20s and '30s.

The 2011 *Classic Artwork from the 1920's* calendar is a unique combination of the original advertisements for '20s blues classics plus the accompanying

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Leon Garcia at the December 2010 West Side Record Show.

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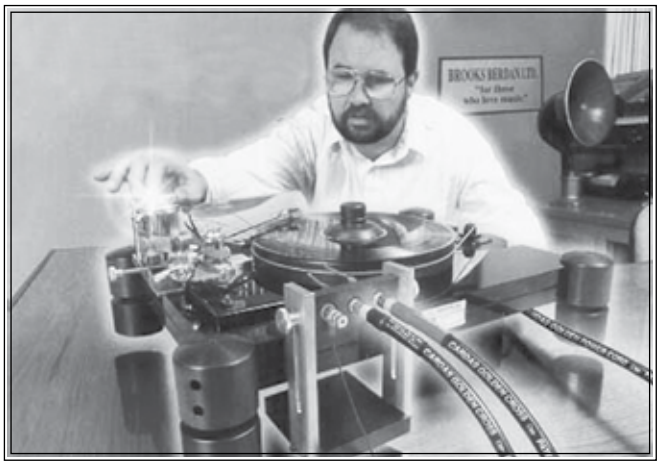

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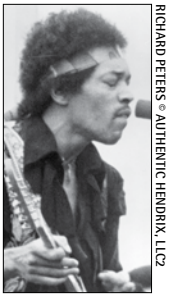
Sony Legacy keeps re-issuing great music, too. If you didn't get, *West Coast Seattle Boy – The Jimi Hendrix Anthology* for Xmas, get it for yourself ASAP.

Due the end of February, Johnny Cash's first 15 years at Sun and Columbia on a double disc set – *From Memphis To Hollywood; Bootleg Vol. 2. Elvis is Back: Legacy Edition* is expected in March.



RICHARD PETERS © AUTHENTIC HENDRIX, LLC2

Jimi Hendrix.

Each artist's disc features their early recordings and are essential listening for the history buff.

I love how the labels are tracking down the bootlegs out there, cleaning them up, and re-releasing them.

ROLLING STONES BOX SETS

If, from Thanksgiving to New Years wasn't enough for you and, you need another month's worth of fun, check out The Rolling Stones box sets of 180 gram vinyl. It includes every U.K. release – except for *Get Your Ya Ya's Out,* which they issued, alone, earlier last year. Suffice to say, Ladies and Gentlemen, we're talking 28, astounding sounding records from The Greatest Rock and Roll Band in The World, The Rolling Stones! Don't miss Harvey Kubernik's piece on Keith and the boys in this issue.

MACHO CARIOCA

Keith Richards.

RECORD COLLECTOR NEWS' WESTSIDE RECORD SHOW

Finally, thanks to everyone who attended the second, **Record Collector** News' Westside Record Show in December. It was stirring to observe our loyal vendors, and wax hounds, scouting each other's bins in the hunt for rare and unusual loot.

We're still working out the schedule for this year's shows. Contact me, Jim@recordcollectornews.com, to add you to our email list to stay informed about upcoming shows, specials, deals and other need-or-die info.

Have a musical 2011! RCN

"Diamond" Dave Summerville ("Little Darlin'" and "The Stroll") with RCN Publisher Jim Kaplan at the December 11 West Side Record Show in Culver City.

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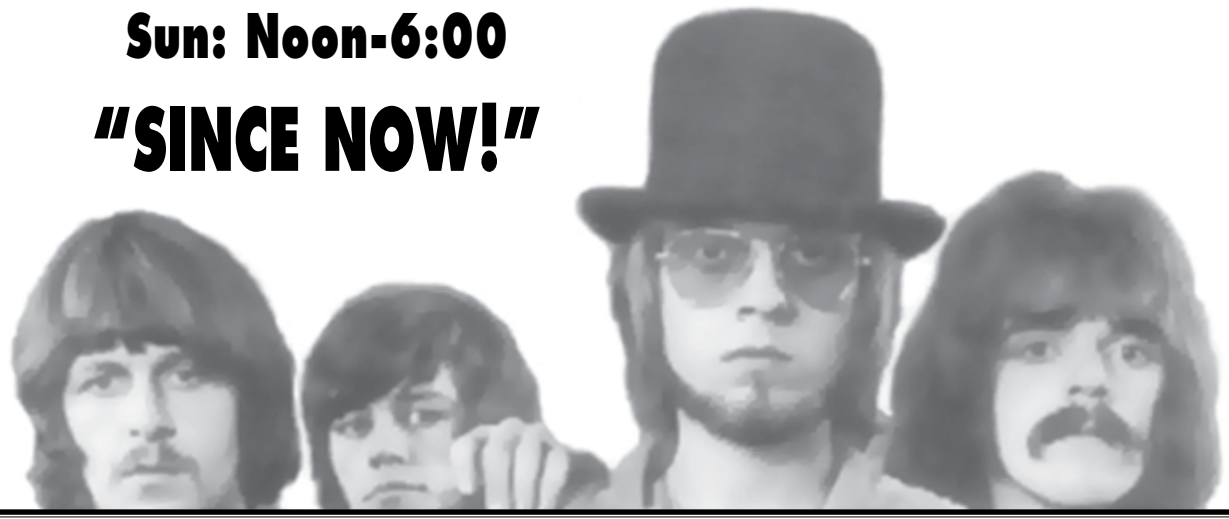

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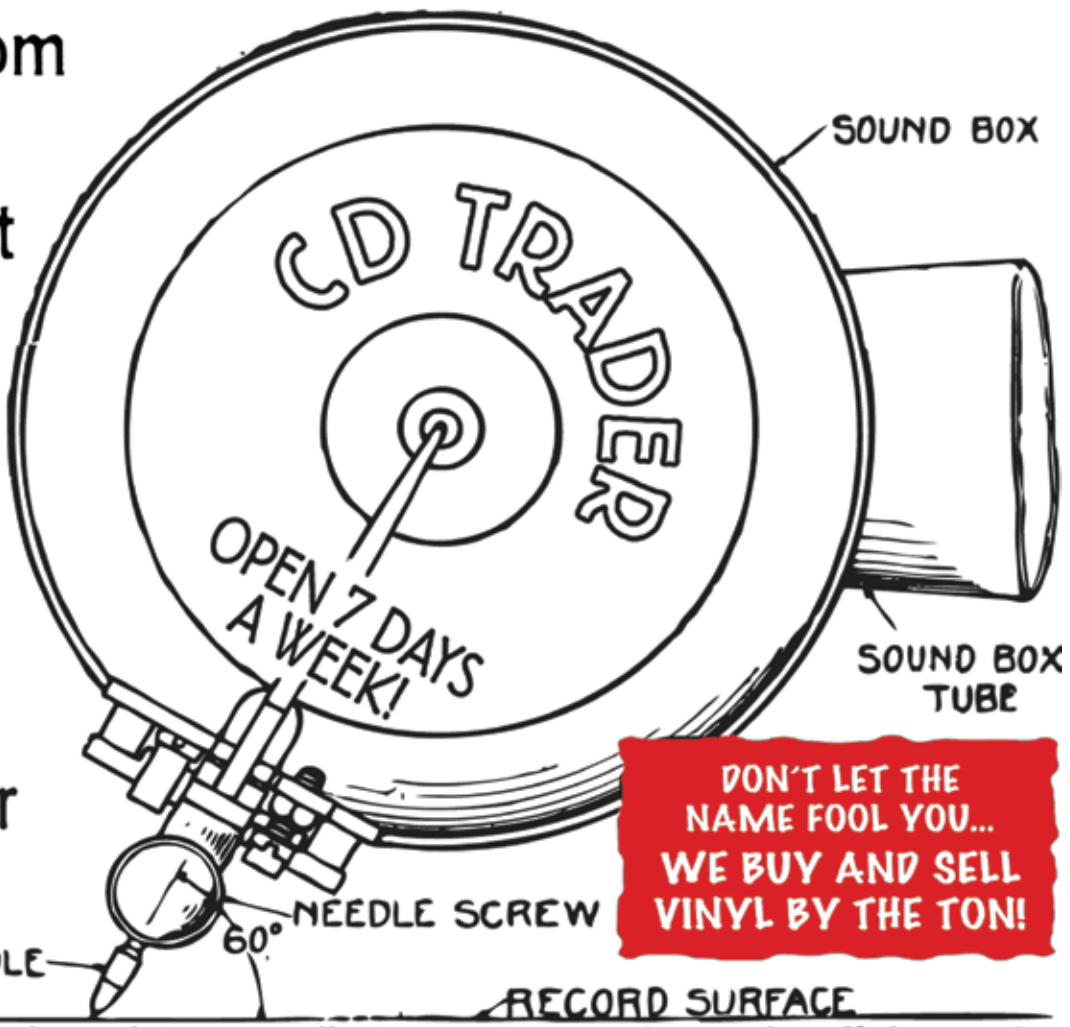

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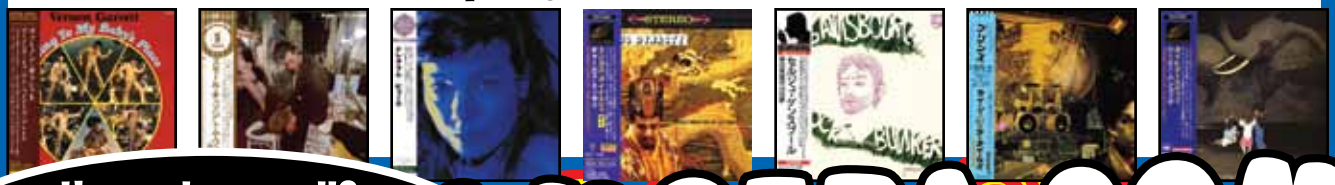

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ALL ABOUT KEITH

2010 was a busy year for Keith Richards – one that included the release of the *Rolling Stones 1964-1969* and *The Rolling Stones 1971-2005* vinyl box sets; the autobiography, *Life*; A Stones photo retrospective; and CDs from Wingless Angels and X-Pensive Winos

BY HARVEY KUBERNIK

Last November for the very first time in history ABKCO Records and Universal Music Group joined forces to offer two limited edition numbered box set collections spanning over 40 years of the Rolling Stones' career. The box sets include 23 original studio albums, two "Big Hits" collections as well as two rare EPs.

The Rolling Stones 1964-1969 Vinyl Box Set contains chronologically the Stones' early U.K. LP releases. The first five titles in the set are presented in their original mono format affording, for the first time in years, an opportunity for Stones fans to enjoy remastered versions of the tracks "I Just Can't Be Satisfied," "Time Is On My Side" (Version 2), and "Down the Road A Piece" as originally released.

Through the Past, Darkly (Big Hits Vol. 2) is packed with its original octagonal cover and artwork intact. "Metamorphosis" is also included in the set; the album was first released in 1975 but is wholly comprised of tracks recorded from the early-to-late '60s.

The Rolling Stones 1971-2005 Vinyl Box collection captures the band's album output from *Sticky Fingers* and *Exile On Main Street* through *A Bigger Bang*.

The two volumes, a compendium of the band's U.K.-released studio recordings, both remastered, are marketed jointly by ABKCO and UMG. Pressings are 180-gram virgin heavyweight vinyl and are part of the much-heralded *Back-to-Black* classic vinyl reissue series.

"Box sets are a new kind of museum," suggested record collector and KCPR-FM DJ Dr. James Cushing. "It is difficult to look at a box set and not immediately and completely assume that it represents something completely finished, done. And that represents the completed and finished product of a body of work. An effort that has come to its fruition. In other words: This is it.

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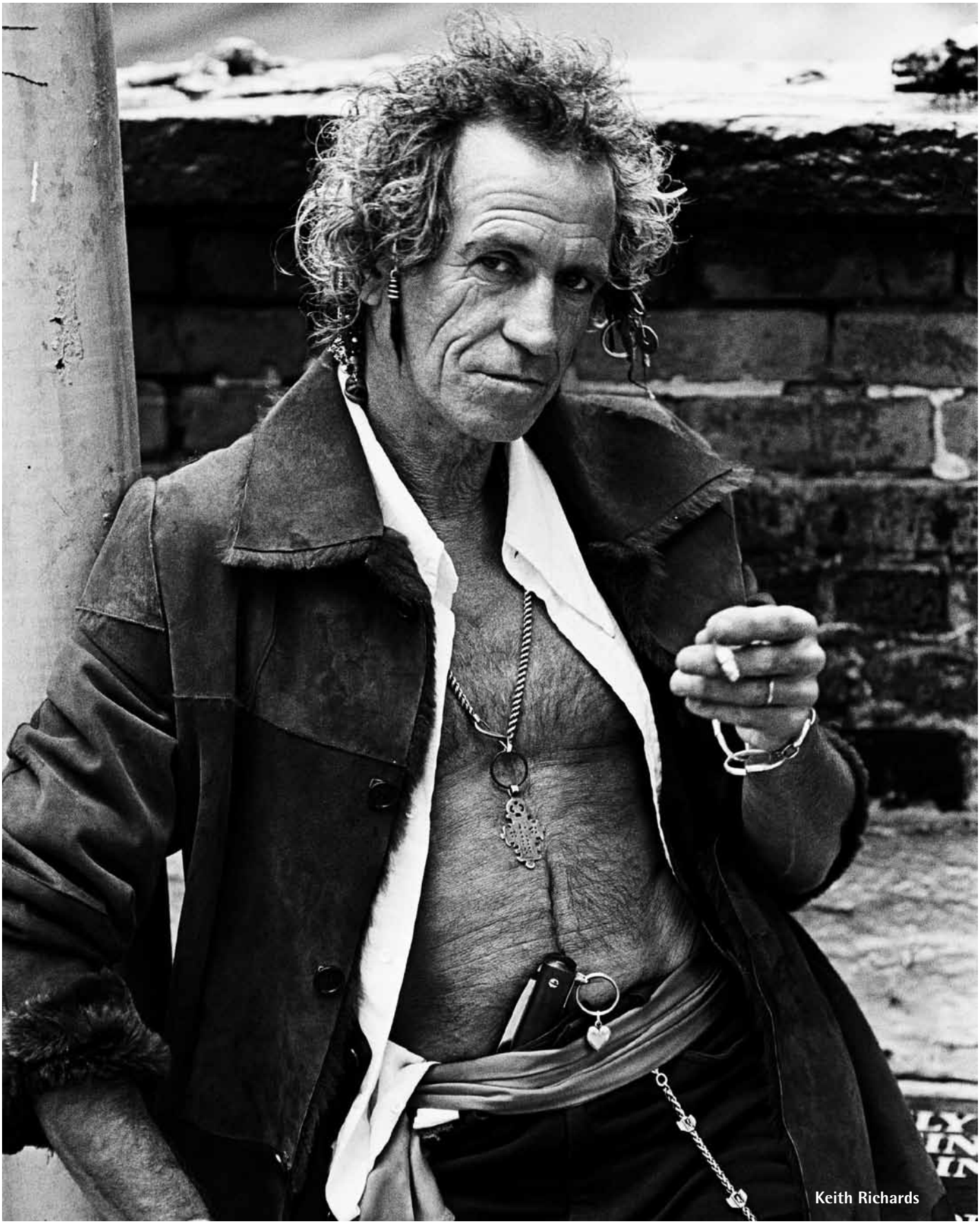

PHOTO FROM "LIFE": PETER LINDBERGH

Keith Richards

continued

"And when I see that with music I loved," Cushing continued, "I am moved very strongly in two directions at once: One direction is great, that means we have entered the realm the history, we are substantial objects now. We must be taken seriously by the world. We are represented by something that has weight. We're important. We've made it.

"Another direction, owing to Bob Dylan's *Bringing It All Back Home* vinyl LP, more and more the artists that were taken seriously were the ones who made unified LP's that were conceptually composed and arranged.

"A vinyl album then had to be a composition. And in order to hear this composition you had to be usually in a home which created an interesting dynamic to the rock 'n' roll situation. Because rock is a very public and very widely popular Dionysian festival party kind of music. But it was being absorbed in a more or less ritualized way in the home. And usually in the home and during a private listening. Rock had become both a public and private experience. When it was public it was political and revolutionary. And then private it became potentially obsessive and psychological," Dr. Cushing concluded.

The Stones' "1964-1969" audio world is a much more desirable item. Primarily because the Stones' work from 1964-1969, holds up brilliantly now because it has some of that feeling of blunt young people working out on a step by step basis what blues music means to their culture. What R&B, a black American art form could mean and sound like in the context of post war Britain. And the band answered that question better than anyone else. At the same time Mick Jagger and Keith Richards lyrics expressed a kind of larger social dissenting view from society as opposed to the more optimistic romantic view of the Beatles. The decline in the Jagger/Richard songwriting in general is obvious after the first Stones' ABKCO world to the second companion UMG offering.

One of the big differences between the first and second retail products is the under presence of the Beatles. That other English group that gave the Rolling Stones clue after clue and hint and hint and suggestion after suggestion about what to do next: Beyond songs "Let It Be." "Let It Bleed." "Yesterday." "As Tears Go By." "All You Need Is Love." "We Love You."

PHOTO FROM "LIFE": CHRIS WAHL

In a November 2010 radio broadcast with Little Steven, Richards addressed the possibility of the Rolling Stones touring in 2011.

"Ironically, however, it was the Stones who continued to provide a sharp, nagging, but absolutely necessary thorn into the side of The Beatles," theorized pop musician historian Gary Pig Gold. "I think what the Stones succeeded in doing, both on record but even more so on stage and in the press, was precisely what John Lennon in particular (secretly?) wished his band could've pulled off as well. Sure, perhaps the baby Beatles were just as raw as the Stones ever were back in their Hamburg and Cavern daze, but once the world was watching, things were given a totally Fab, thoroughly cleansing make-over. That seemed to irk John throughout his entire life; he was still bitterly rolling over the Stones throughout his final 1980 interviews, in fact.

"So, in retrospect, while the primary two songwriting Beatles especially rose the bar enticingly high for the Stones and every other mid-'60s musician, it was the Stones who paved the way in liberating how rock 'n' roll grew, and was presented, clear into the '70s and beyond. It's hard to imagine the Beatles ever surviving as a functioning band past 1969, whereas that pivotal year was actually just opening up entire second acts for the Rolling Stones."

The Jimmy Miller-produced Stones' period, 1968-1974 is of a different order than the albums Andrew Loog Oldham conceptualized and produced. Andrew's recordings are more nearly unique in the history of popular music. The Miller efforts are recorded more clearly than Oldham's endeavors owing to advances in technological facilities and larger record label production budgets made available to him. Oldham's productions relied on knowledge, instinct, serendipity and accidents more than Miller did. Spontaneity gives way to calculation.

In my book, *Hollywood Shack Job: Rock Music In Film and On Your Screen*, Andrew Loog Oldham discussed producing the band and recording in Hollywood, Ca.

"I remember the sessions for *Aftermath* where 'I Am Waiting' sprang from. There's incredible clarity to what they were doing. It was like a linear thing. Filmic. They were vivid, and the key to that vividness was Brian Jones. The organ on 'She Smiled Sweetly' by Brian is just amazing. I like 'She Smiled Sweetly' more than 'Lady Jane' and 'Ruby Tuesday.' Sweetly" was boy/girl, living on the same floor. Whereas, both those other songs have a 'To The Manner Born' quality to them. Trying to write and evoke. And Mick's vocals...Remember: He's an actor. He can't sing. He acts the words. There you go. 'Between The Buttons' and *Aftermath*, without a doubt quite a few harried moments. And we did it in Hollywood at RCA.

Aftermath works. They wrote every song on the record. The session for 'Paint It, Black' was not nearly done! Bill (Wyman) started futzing around with the pedals of the Hammond B-3 organ, basically imitating Eric Easton, (The Stones co-manager) who used to play organ on the pier at Black pool. And Brian's sitar on the song. It was a visual instrument. The fun times were the work. We're in Hollywood. Some of Hollywood came through the door and I'm one of the conduits dragging it in."

To partially understand and comprehend the sonic aspect of The Rolling Stones' work stored in the ABKCO library, the listener needs to know about the famed RCA studios, particularly during 1959-1967.

Before the Stones arrived

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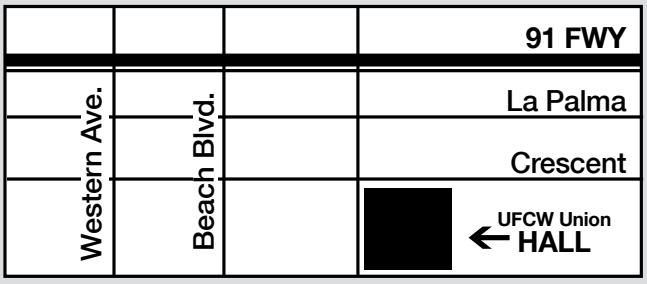

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to record in 1964, RCA had been home to Sam Cooke, Ann Margaret, Elvis Presley, Shorty Rogers, Jesse Belvin, Henry Mancini and Elmer Bernstein, among others. Stones' engineer Dave Hassinger was Al Schmitt's pupil, and broke him in as an engineer. I interviewed Schmitt a handful of years ago about the RCA studios.

"Studio A and B were both the same size," Schmitt volunteered. "They were big rooms, and then there was also Studio C, a smaller room. You could mix in either room. The studios had very high ceilings and a nice parquet floor. One of the things that made them so unique was that we had all those great live echo chambers. I think there were seven of them.

"There was very little overdubbing then. The nice thing about doing everything at one time was that you knew exactly what it was going to sound like. When you started layering things you were never sure. Then a lot of experimenting came in and it took longer and longer to make records and the expenses went up, ya know.

"RCA had a great microphone collection," Al remembered. "Just fabulous. Great Neumann and Telfunken microphones. Great RCA microphones. Plus, they had the great, original Neve Console. And they were just spectacular. They were so punchy. There was a punch and a warmth and still one of the best consoles ever made. They were using a lot of Scotch tap then. Dave learned microphone technique and how to use them, the most important thing.

"There were no isolation booths. None whatsoever. But we had gobos, we would move around. Like a separator where you could isolate things. We did have some small rugs that we would put down sometimes under the drums and things, but no too much. The Stones also started a situation where songs weren't done in a standard four-hour session. They had the studio for weeks to do albums. That was new."

Earlier this decade I interviewed Bill Wyman about RCA as well. "When we came into L.A. we went to RCA. We walked into the studio and it was too big. We were really worried. We were intimidated. We were used to recording in little places like Regent Sound. The studio was like this hotel room.

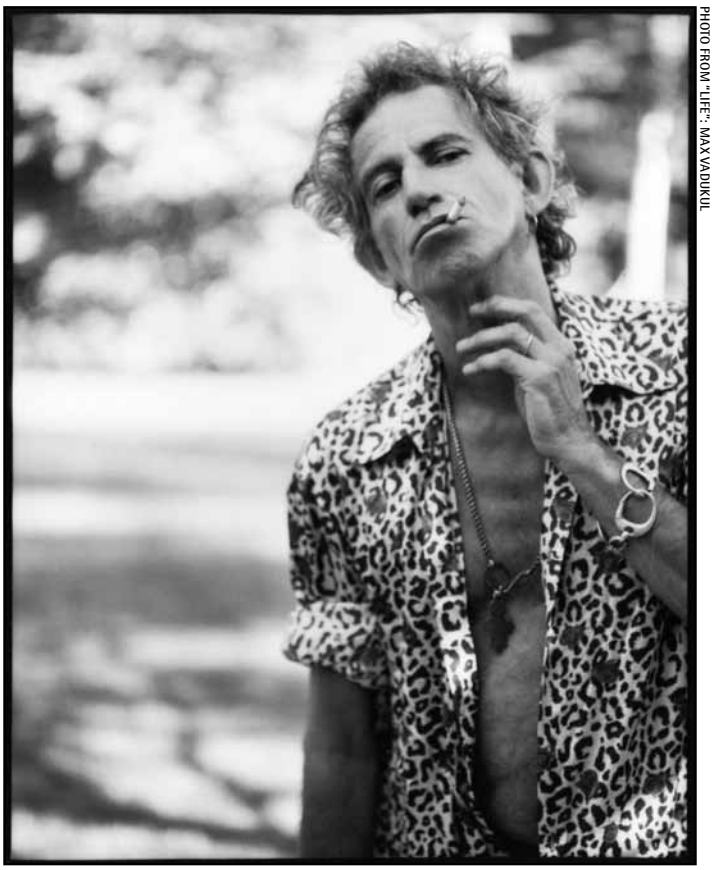


PHOTO FROM "LIFE": MAX VADUKUL

The Keith Richards autobiography *Life* was 67 years in the making. He is as alluring and affecting on the page as he is on the stage.

"Suddenly we're at RCA and it's enormous. It was like Olympic (in England) later. But we solved that same problem. We thought. 'God, we can't record in here. We're gonna get the wrong sound.'

"But Andrew (Loog Oldham) had this brain wave and he put us all in the corner of one room, turned all the lights down, and just tucked us all around in a little small circle. And we forgot about the rest of the room and the height of the ceiling. And we just did it in this little corner," revealed Bill.

"Dave Hassinger the engineer got all the sounds we wanted. Brian (Jones) picked up all the instruments in the studio. The dulcimers, the glockenspiel, the marimbas. And I played some of that stuff as well. The organ where I laid on the floor and pumped the rhythm for 'Paint It, Black' We just experimented in there. Brian brought in electric dulcimers, autoharps. He just did so much to those songs from 1964-1966 in RCA. And he was brilliant at that. (Keyboardist) Jack Nitzsche, sweet man, said it was the first time in his life that he saw a band just come in with no thought or no preparation or anything. We'd just do it and it sorta blew his mind. Because we had no pre-plans and just do it in three takes. 'Let's do that one.'

"As long as me and Charlie (Watts) could get it together, then the rest of the band could do what they'd like and it worked. And that's what happened in the studio, and that's what happened live. Me and Charlie were really always on the ball, always straight, always together and had it down."

Engineer Andy Johns was behind the console for numerous Stones' efforts, the albums *Sticky Fingers* and *Exile On Main Street*, among them.

"'Tumbling Dice' was going to be great but it was a big struggle. Eventually we get a take," Andy recalled. "Hooray! I thought, 'Let's kick this up a notch and double track Charlie.' 'Oh, we've never done that before.' 'Well, it doesn't mean we can't do it now.' So we double-tracked Charlie but he couldn't play the ending. For some reason he got a mental block about the ending. So Jimmy Miller plays from the breakdown on out that was very easy to punch in. It was a little bit different than some of the others.

"Jimmy was an extremely talented man. His main gift I think was his ability to get grooves. Which for a band like the Stones is very important. Look at the difference between 'Beggar's Banquet' and 'Satanic Majesties.' He put them right back on the rail. So he was quite influential then and came up with all sorts of lovely ideas for them. In fact that's him playing the cowbell at the beginning of 'Honky Tonk Woman.' He sets it up.

"'Rocks Off' from *Exile* went on for ages. Keith would sit down stairs and at one point he sat there for 12 hours without getting out of his chair just playing the riff over and over and over. On the 'Rocks Off' mix we put on an echo effect on Mick's voice and got lucky. It ties together," exclaimed Johns.

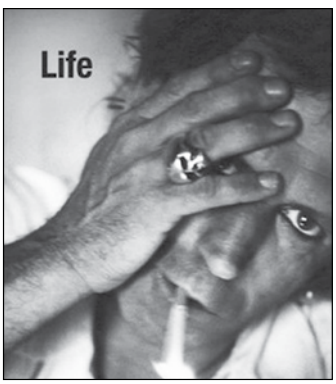
"(Guitarist) Mick Taylor in the studio was just a shinning light. When he plays his guitar and we'd do 100 takes on something he would come up with something slightly different every time. Faultless. Mick's slide playing. He'd put a bottle on his little finger and

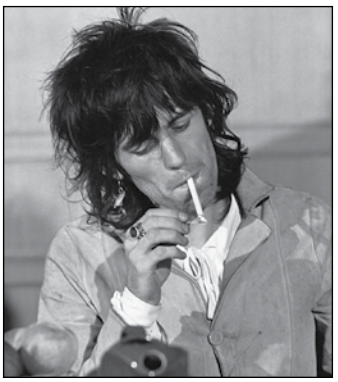
then he'd do chords with the rest of his hand. So he could do both at once. Usually it's a separate deal but that was part of his style. His sense of melody was unbelievable.

"(Pianist) Nicky Hopkins is all over the 'Exile' album," reinforced Johns. "He was the best and the greatest. God bless Nicky Hopkins. He added so much to that band. Sometimes you wouldn't really notice it. But if you take the piano out then the house of cards collapses a bit. He was always coming up with gorgeous little melodies. Earlier, 'She's A Rainbow.' That's Nicky. Of course he was doing a lot of things like that. Plus he was extremely rhythmic. He would make the groove happen sometimes. If he took him out, 'Oh, what happened here.' Which is normal. If they are listening to him they are gonna play around him. Or with him. And if you take one of those elements out 'What happened here?' It's music. See. That's how it works," Andy beamed.

ROCK & ROLL HISTORY CAPTURED ON FILM

Keith Richards and The Stones are also in a Culver City, California photo gallery exhibit that runs into early January in *Moments In Rock & Roll History Captured On Film*, featuring the legendary photos of Chuck Boyd. 9900 Culver Blvd. Richards and Mick Jagger are integrated into curator Jeff Schwartz's event of recently rediscovered 30,000 vintage photographs from the archives of rock 'n' roll photographer





COURTESY WWW.CHUCKBOYDGALLERIES.COM

When smoking was cool: Vintage Richards from the show *Moments In Rock & Roll History Captured On Film,*

Boyd. Limited edition prints are available for purchase. www.chuckboydgalleries.com

300 candid, revealing and intimate photographs of The Rolling Stones taken by their U.S. Tour Manager, Bob Bonis during their first US tours, 1964–1966, have been published for the first time in a new book, *The Lost Rolling Stones Photographs: The Bob Bonis Archive, 1964-1966* by author Larry Marion (It Books). Andrew Loog Oldham endorses the pictorial. "The book looks super! The photos are, the band is, the music was. For Stones fans it is terrific!"

KEITH RICHARDS LIFE

Keith Richards was born in London in 1943. A guitarist, vocalist, songwriter, and co-founder of the Rolling Stones, he has also released solo albums with his band the X-Pensive Winos. Richards' Mindless Records label has just released a collection of Wingless Angels music. He resides in Connecticut with his wife, Patti Hansen.

This past year in conjunction with the Stones' vinyl retrospectives and on the heels of their *Exile On Main Street* expanded re-release Keith Richards published his autobiography, *LIFE,* with James Fox from Little, Brown and Company. Fox, born in Washington, D.C. wrote for the *Sunday Times* in London. Fox's

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books include the international bestseller *White Mischief*.

LIFE was 67 years in the making. Never before has such an idolized public figure and terrific soulful human being bared so intimately the details of the personal experiences that made him the phenomenon he is today. It's a very rewarding read.

Keith Richards is as alluring and affecting on the page as he is on the stage

Keith Richards had no expectations when The Rolling Stones journey began. In the pages of *LIFE* it's documented.

"No one was looking for this thing to fly... We didn't think we were ever going to do anything much except turn other people on to Muddy Waters and Bo Diddley and Jimmy Reed. We had no intention of being anything ourselves."

The audiobook version of *LIFE* is read by Keith Richards, Johnny Depp, and Joe Hurley and is out from Hachette Digital.

In a November 2010 interview with DJ Little Steven (Van Zandt) on his Underground Garage channel on the Sirius /XM radio satellite radio network, Keith explained the motivation behind *LIFE* to the host.

"It was the right time. The idea came along and I said sure, you know, let's spin the yarn. I didn't know it was going to be that difficult to spin. But at the same time I'm glad I'd done it and working on volume 2."

VINTAGE WINOS

2010 also saw a Richards' *Vintage Winos* album on his Mindless Records label a compilation of material culled from his solo recordings from the X-Pensive Winos albums, *Talk Is Cheap, Main Offender* and *Live at the Hollywood Palladium*.

Also included is an unreleased bonus track, "Hurricane," previously only available to supporters who donated relief to Hurricane Katrina during the Bigger Bang Rolling Stones tour.

WINGLESS ANGELS

In 1998 I attended a dozen Rolling Stones' recording sessions for their *Bridges To Babylon* album at Ocean Way Studios. During breaks Keith mentioned co-producing with engineer Rob Fraboni a collection of five Nyabinghi Rastafarian drummers and Sister Maureen.

An album, *Wingless Angels* eventually surfaced, with Keith serving as executive producer for his own Mindless Records/ Island Records label. It's a recording of Rastafarian drum and chant sessions.

COURTESY: ROCK PAPER SCISSORS

Wingless Angels consists of Justin Hinds & Jamaican Nyabinghi Drummers, featuring Keith Richards.

On the Rolling Stones' 1999 *Bridges To Babylon* tour one night in San Diego I asked Richards in an interview, later published in my book, *This Is Rebel Music,* how did the *Wingless Angels* recording impact his recording activities or his gig with The Stones?

"With the Angels, I got very interested in ambient recording," he disclosed. "The room is good if you know what you're doing. Use as few microphones as possible. All the tinkering, splitting things up can never achieve. The whole idea when you play music is to fill the room with sound. You don't have to pick up each individual instrument, particularly in order to do that. Because a band is several people playing something. And somewhere in the air of the room, that sound has to gather in one spot. And you have to find that spot."

In September 2010, *Wingless Angels: Justin Hinds & Jamaican Nyabinghi Drummers, Featuring Keith Richards* was issued on Mindless Records. A Deluxe Box Set is out with Exclusive Online Offerings, Archival Photos, Interviews and Keith Richards Illustrations

This is Keith Richards' deep-rooted tribute to his decades-long friendship with legendary ska and reggae singer Justin Hinds. Produced by Brian Jobson, *Wingless Angels II,* new recordings featuring Hinds' last sessions before his passing, and a special re-release of the much-sought-after original album, long out of print.

"I think Nyabinghi music gets as pure a spirit going as you can imagine," Richards explained. "It's about uplifting moments where you forget all of the sorrows and cares of the world.

"When you hear Justin's voice, you get a nice, warm glow," Richards mused in a recent interview with reggae researcher and archivist Roger Steffens. "With these recordings, he lives on. They play deliberately at just slightly under heart rate. The drumming goes deeper than your bones. It's marrow music."

BACK TO BLACK

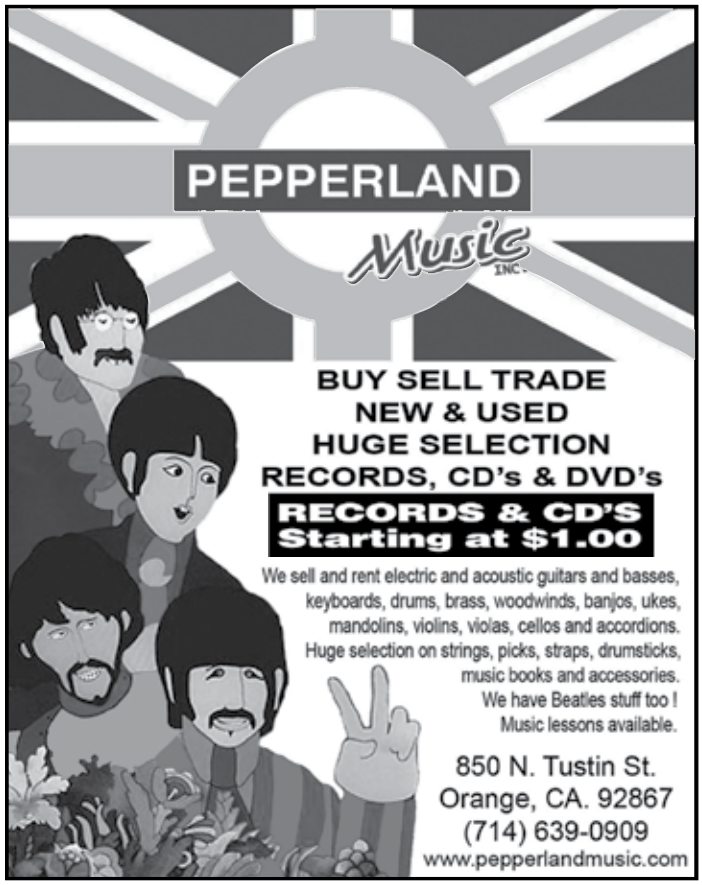
In his November radio broadcast with Little Steven, Keith addressed the possibility of the Rolling Stones hitting the road in 2011.

"There's whispers in the air. Nothing definite. I think we'll cut some tracks. We've got some stuff that we're still working on. And there's some new stuff. New to me is what hasn't been released. There's songs lying around that like that but it's not quite ready yet. Something is missing in it.' I'm trying to find the bits that are missing to get these songs, you know... Sometimes you lay down these ideas and say, 'hold that for later.' And then you gotta go back to 'em. 'Cause if you thought it was worthwhile holding then there's probably a good reason for it. And you just gotta apply yourself to it. And it needs finishing up. Everything is continuity, right? I mean, just because you did it there and the original idea was a couple of years ago it doesn't mean it's been decided yet. I've got songs lying around for 35 years I haven't finished yet."

Back in 1999, Richards commented on songwriting for the Rolling Stones, then observing the melodic and lyrical path from creation to display.

"In a way, maybe when you write songs without even knowing it you're kinda saying, 'Can I do this live?' And so in a way you add that in. You don't know if it's gonna work, but I guess you keep in the back of your mind is 'We're making a record here.' What happens if they all like it and we gotta play it live? So in a way, that maybe in the back of the mind it sets up the song to be playable on stage," reflected Keith, while cracking open a frozen bottle of Vodka with cherry juice to pour a drink for this Ocean Way Studios lounge visitor. RCN

Harvey Kubernik is the author of *Canyon of Dreams: The Magic and the Music of Laurel Canyon.*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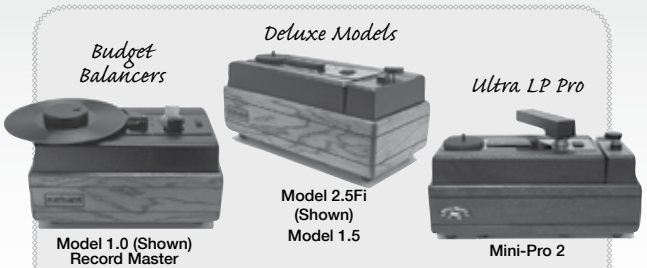

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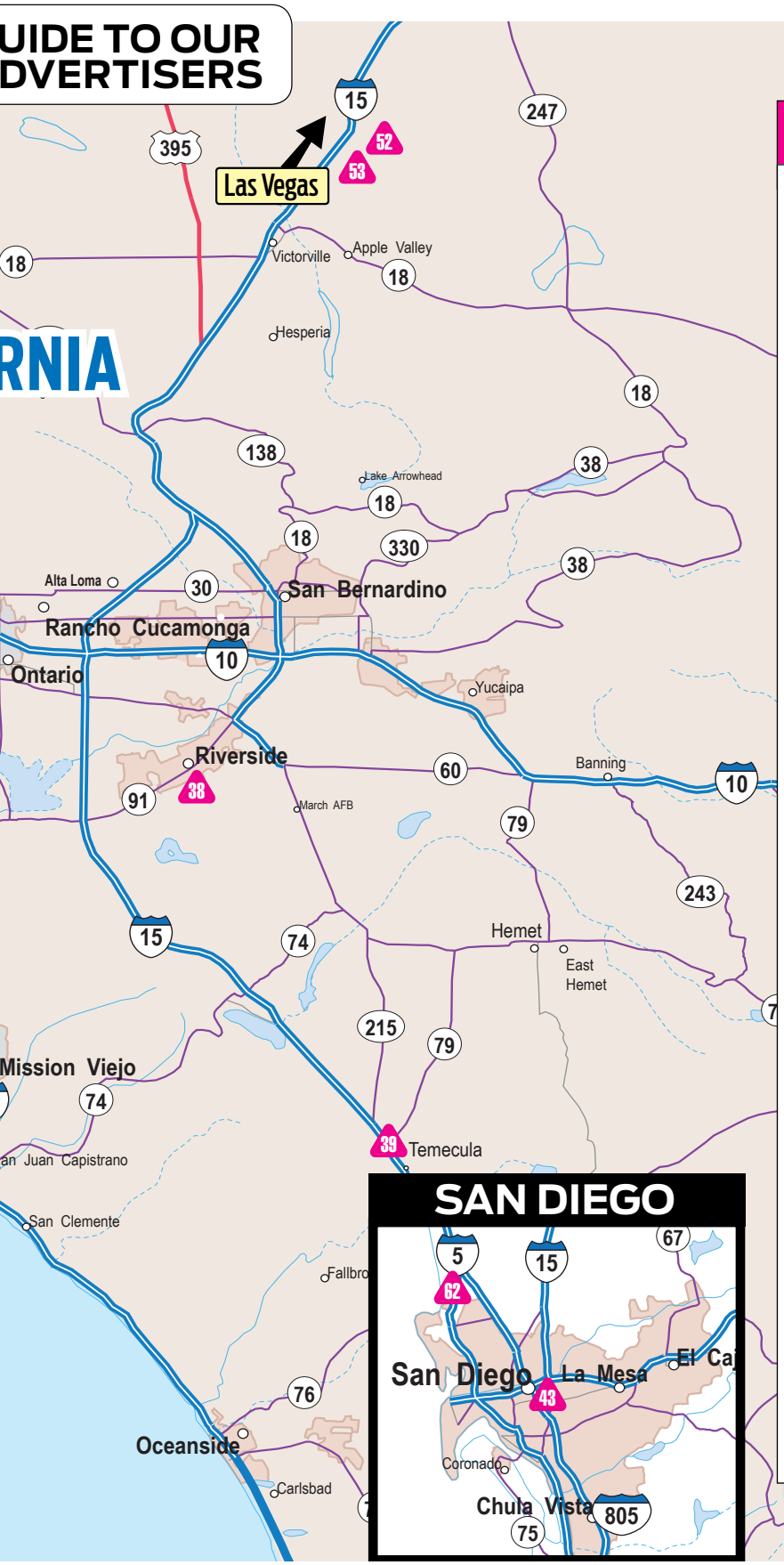

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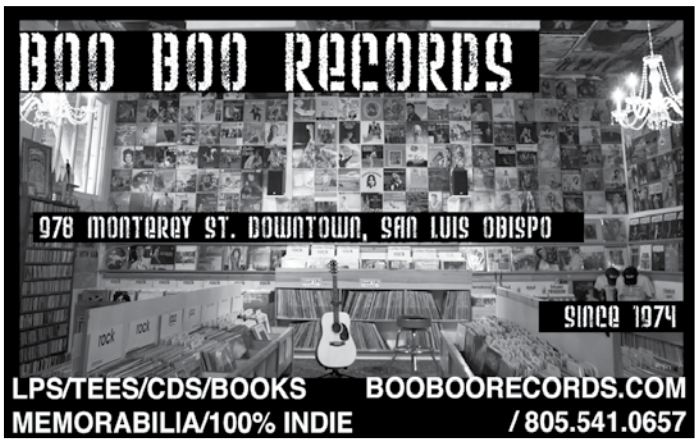

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BY DAVID THOMSON

There is no greater feeling than following an adventurous, independent label's growth then see them nominated for the highest of all recording industry accolades, the GRAMMY. Actually, there is a greater sensation...when hear that they won the thing, especially, when up against the big boys.

"I was afraid to hope," confessed Yarlung Records founder and producer Bob Attiyeh.

"I was sure that Brazil's Assad Brothers were going to win again," "They are so good. I saw them at the Greek last summer."

It was the track "Pampas" from the Yarlung release *Antonio Lysy at The Broad*, Music from Argentina that garnered the Latin Grammy for best contemporary classical composition.

Famed Argentine composer Lalo Schifrin was commissioned to write Pampas, an eight-minute piece that conjures up panoramic imagery of the rich Argentinean grasslands, which extend from Buenos Aires to Patagonia.

"The first theme is distant and evocative which leads to a contrasting section of rhythmic energy," affirmed Schifrin.

Yet, it is Antonio Lysy's and Bryan Pezzone's passionate cello and piano, fused with Bob's masterful recording technique that brings the pastoral images to life. The German, high definition, Gold CD adds serious dimension, too.

Bob belongs to a distinct breed of recording connoisseur that feels that the best-recorded sound comes from the fewest microphones. And, they must be placed in perfect locations.

"A quarter of an inch can make all the difference," he cautioned.

Bob disclosed that he's from the "less is more," "minimalist," or "purist" school. Many microphones, multiple-track mixers, miles of cable, all can add noise and what audiophiles call "a blanket" over the sound.

"This makes the music seem distant and disengaging." he feels.

"Admittedly, there are some extraordinary recordings made this way. But they are rare, and their engineers walk on water." Bob smiled, allowing us a glimpse of his wry humor.

He also, revealed that, "In our most recent releases, I use either one stereo or two mono vacuum tube microphones, like the legendary AKG C-24 or matched Neumann U-47s which record directly to the left and right tracks for stereo playback. I believe that these "minimalist" recording techniques give you, the listener, the most transparent sound, the most accurate soundstage, and the most lifelike ambiance of being with these great artists in a concert hall.

"We don't use a mixer. Instead, we use customized vacuum tube microphone pre-amplifiers and custom interconnect cables. I record analog tape and high definition digital audio (in this case 176,400 samples per second and 24 bit depth). The renowned Steve Hoffman and Kevin Gray master the CDs directly from the digital media which is re-sampled to 44.1 kilohertz and dithered to 16 bits, so that you can play them on a modern CD player. We hope you enjoy them!"

They sound stunning. I was stopped in my tracks by another Yarlung release, *The Janaki String Trio, Debut*. The opening Penderecki composition burst into my room with the sound of a bow sawing back and forth across the belly of a cello. Bernard Herrmann's *Psycho* soundtrack immediately sprung to mind. The strings were

continued

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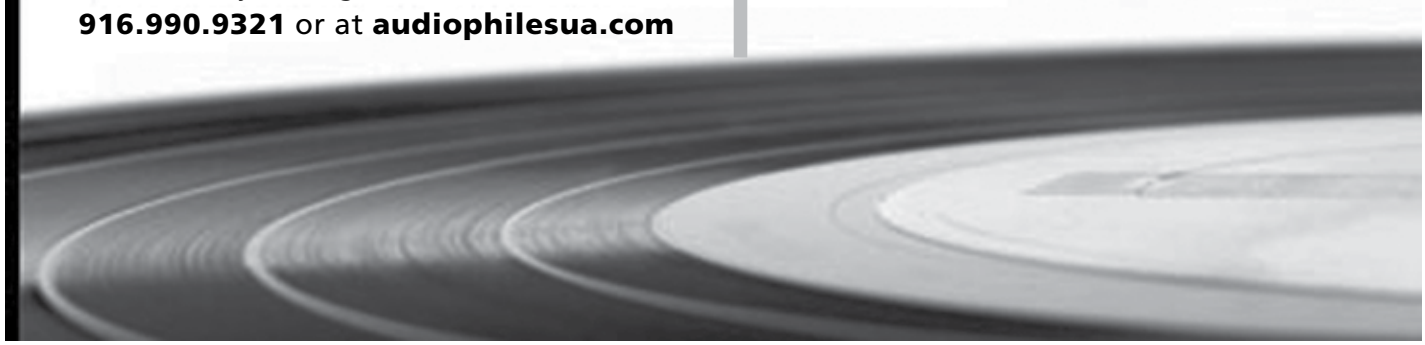

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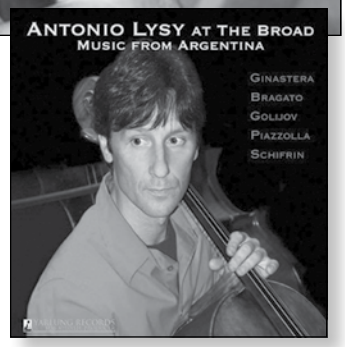
"Pampas" from the Yarlung release *Antonio Lysy at The Broad*, garnered the Latin Grammy for best contemporary classical composition.



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so present that I clearly heard Anthony Perkins rip back my shower curtain. I was soon calmed by Beethoven's String Trio in C minor, Opus 9, #3.

Yarlung Records was born because Bob observed that major label interest in young concert musicians is rare today and there is still an audience for high quality recordings of the music we love.

The age of Yarlung talent starts at around twenty but don't let that divert you, these award winning, young guns can really play.

Bob also feels that the early recordings are often the most emotionally sincere an artist makes during the span of a long and successful career.

With years of being behind the mikes, Bob's emotional sincerity to bring the most accurate concert hall experience to our homes has not waned. It is very much intact. Interestingly, he let it slip that his trust in the Yarlung stream of talent will continue to deliver when he humbly yet, seemingly unconsciously, stressed, "... Yarlung was honored to win its *first* Grammy award."

Maybe, instinctively, he feels that there will be more.

We do. RCN

For those of you who enjoy high resolution downloads, here is a link to the award winning Antonio Lysy album in 24-bit depth available through linnrecords.com. In celebration of the GRAMMY, you can hear Pampas for free at yarlungrecords.com. Scroll to Antonio Lysy's album, and click the "Listen" button. Enjoy!

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Jefferson

In October 2010 Collectors' Choice Live issued four live albums from the psychedelic '60s rock band — albums that include original vocalist Signe Anderson's farewell show and Grace Slick's 1966 debut at the Fillmore Auditorium.

BY HARVEY KUBERNIK

The San Francisco-based Jefferson Airplane showcased three master instrumentalists (Jorma Kaukonen, guitar; Jack Casady, bass; and drummer Spencer Dryden) and three vocalists: Grace Slick (replacing original singer Signe Anderson in 1966), Marty Balin and Paul Kantner.

The unit created a total of eight studio albums and released numerous live albums including 1969's 'Bless Its Pointed Little Head."

But what we didn't know is that there are vast reserves of never-released live tapes by Jefferson Airplane capturing key moments in their history.

In late October of 2010 on the Collectors' Choice Live label four never-before issued live albums from the group were released. The albums include original vocalist Signe Anderson's farewell show and Grace Slick's debut gig, both at the Fillmore Auditorium in 1966.

The four albums are: *Live at the Fillmore Auditorium 10/15/66; Late Show — Signe's Farewell, Live at the Fillmore Auditorium 10/16/66; Early & Late Shows — Grace's Debut, Live at the Fillmore Auditorium 11/25/66 and 11/27/66 — We Have Ignition, and Return to the Matrix 2/1/68.*

Craig Fenton (author of the book *Take Me To A Circus Tent: The Jefferson Airplane Flight Manual*) penned the liner notes for these packages featuring rare photos inside the digi-packs.

Writer Sonya Alexander in her review on *Classic Rock Examiner* confirmed these discs, "supply a rare glimpse into the musical development of one of the most important groups to emerge out of the ashes of the turbulent '60s."

The first three albums capture the musical growth of the band, and display the near-seamless absorption of Grace Slick's voice and tunes into the Jefferson Airplane's sound.

The fourth endeavor chronicles the band triumphantly returning to their home turf at Marty Balin's club The Matrix for a relaxed, exploratory set in an intimate setting, performing material from their first four albums, including Crown of Creation, seven months before it became available in retail outlets.

Live at the Fillmore Auditorium 10/15/66 Late Show — Signe's Farewell: Obviously, the Grace Slick era of the Airplane has understandably received most of the attention and acclaim paid the band over the years. But the group had released a stellar album (*Jefferson Airplane Takes Off*) and was already a powerful live outfit before Slick came aboard. This is an absorbing sonic event. A world just before Jefferson Airplane went prime time.

Live at the Fillmore Auditorium 10/16/66 Early & Late Shows — Grace's Debut: The 10/16/66 volume chronicles the first set of concerts spotlighting Grace Slick as a member of the Airplane, just one day after Signe Anderson officially left the band. Jefferson Airplane has yet to add the material Slick brought to the band ("Somebody To Love" and "White Rabbit) to the set list, but Grace's harmony work with Marty and Paul is impressive, and you can literally hear her confidence growing from the first set to the second. This is the moment where Grace Slick is unveiled to the public and we get to hear it.

Marty Balin is still very much the dominant voice in the band. But now paired with Grace Slick, Jefferson Airplane goes from an interesting and promising folkie act to something unique. Slick brings lyrical and sexual menace to the platform. "When the truth is found to be lies and all the joy within you dies" are not warm and fuzzy feel good lyrics. Signe Anderson was not about that.

Live at the Fillmore Auditorium 11/25/66 & 11/27/66 — We Have Ignition: CCM Live subtitled these shows "We Have Ignition" as they believe this is when the Airplane transformed from a high-flying bird into a psychedelic spaceship (but not yet a Starship.) It's a real delight for the ear comparing these November shows with Grace's live debut on 10/16/66, that only a mere six weeks have elapsed.

Return to the Matrix 2/1/68: The Airplane returned to the first club they ever played, the Matrix, in 1968 for a 103-minute show at the height of their FM radio exposure and commercial prowess. They premiered two songs from the *Crown of Creation* album (around the corner from being issued): "Share a Little Joke" and an instrumental

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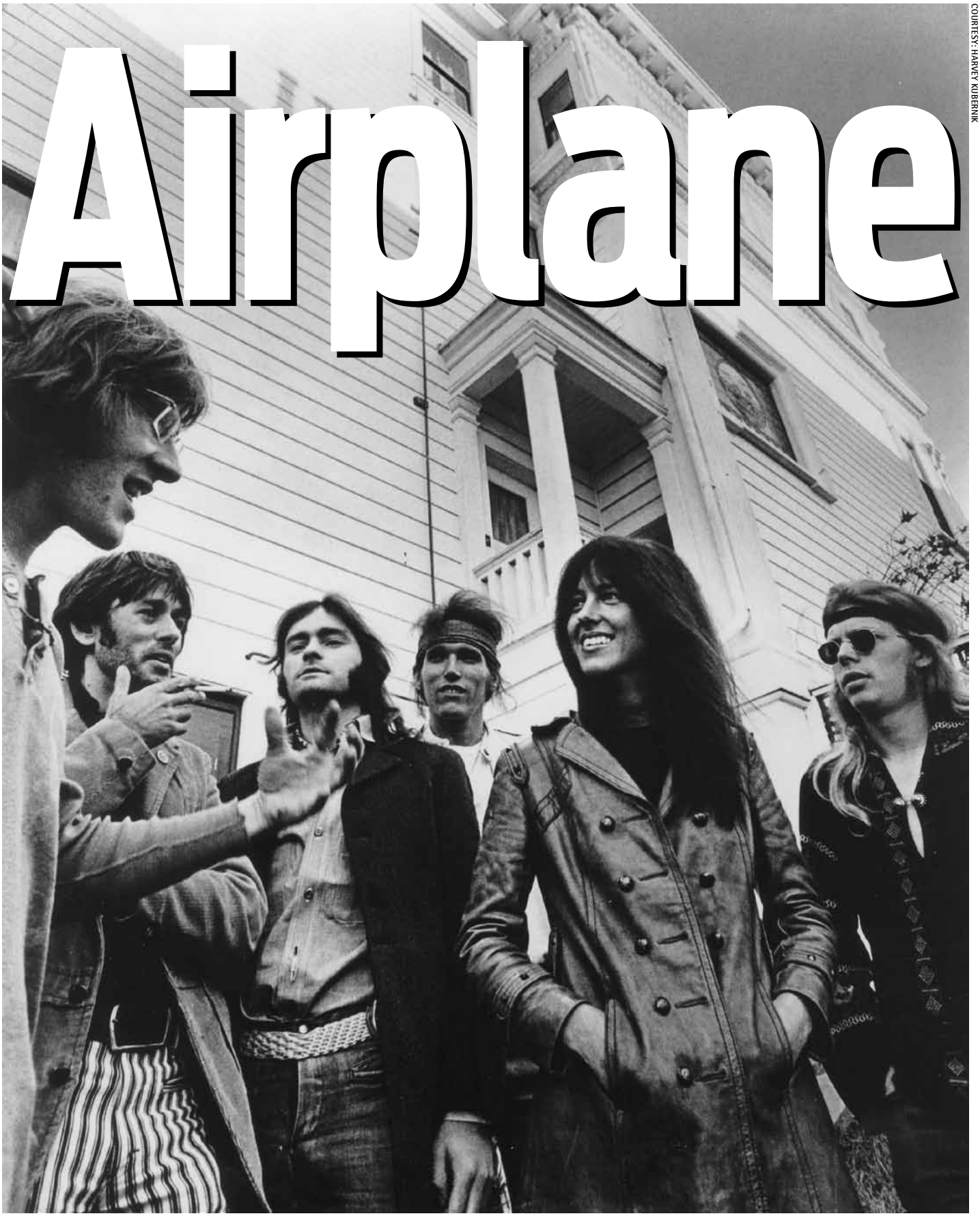
Airplane



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version of "Ice Cream Phoenix."

This is proof that Jefferson Airplane was as intriguing live as they were in the studio. They were masters of the song form as well as improvisational and theatrical in shows. Jefferson Airplane was one of the best American bands. There wasn't anything like them.

These albums, especially the *Matrix* '68 performance display a real versatile group that drew on folk, classic rock, European art songs, and theater.

What Grace brought to the band, vocally and as a songwriter, is a sense of exploration. Their repertoire got longer and more expansive. Many of songs on this album are done very similarly to the way they were recorded in the studio. However, you get the feeling the characters could go into a place or newly discovered sound pocket at any time.

KCPR-FM DJ Dr. James Cushing has hailed Jefferson Airplane's 1966-1968 era as "psychedelic chamber music." Cushing also offers an opinion about the Balin and Slick vocal team presented in these concert and club settings

"You have Marty Balin, initially a folk singer with a high-pitched voice, and this pleading and desperate hysterical, almost feminized tone," offers Cushing. "And then Grace Slick, with a lower voice, and her tone that is very severe. So, you have a pleading man and a severe woman. And those are two different sides. And never overlook Paul Kantner in the combined vocal harmony department, songwriting or his occasional lead vocal expedition. Paul is a fine rhythm guitar player along with the background duties within the Marty and Grace show. Spencer Dryden is a terrific drummer for this group. Guitarist Jorma is using the wah-wah pedal in a very creative way. And bassist Jack Casady. We've never heard anything like this in pop music. The closest being Jack Bruce in Cream. Both created deep and dark bass lines. And Casady's bass is well recorded on this tape source," he reinforces.

"What live albums like these four Jefferson Airplane gifts reveal is how with the passage of enough time nostalgia becomes cultural history," states Cushing. "And Jefferson Airplane is no longer nostalgia for stoners. There was on the West Coast a six-piece band that did it all. They combined folk, jazz, rock and art music elements into a blend that sold a lot of records, inspired a lot of people, and epitomizes a lot about the era. And that today you can listen to as an organic live performing band on these discs and be astonished at just how good things were.

Jefferson Airplane was one of the best American bands. There wasn't anything like them.

"1966, '67 and '68 were in many ways very difficult times. Like the Vietnam War," he continues. "We can still be amazed of how lucky we were to have a culture that could produce this. In 2010 the marketplace can now allow this specific type of item to be available. 10 years ago probably not, except as a bootleg, maybe.

"I don't have a theory of why these albums are not available to the public and now traditional record product distribution," Cushing muses. "I am thankful they are around. Like Bob Dylan's *Bootleg Series* on Sony. Perhaps there is a trend where as people get old they have more disposable income to purchase items like these four products. And the trend means maybe that young people are coming back to the bands and musicians who really changed the climate.

"And, I think as that time

continued

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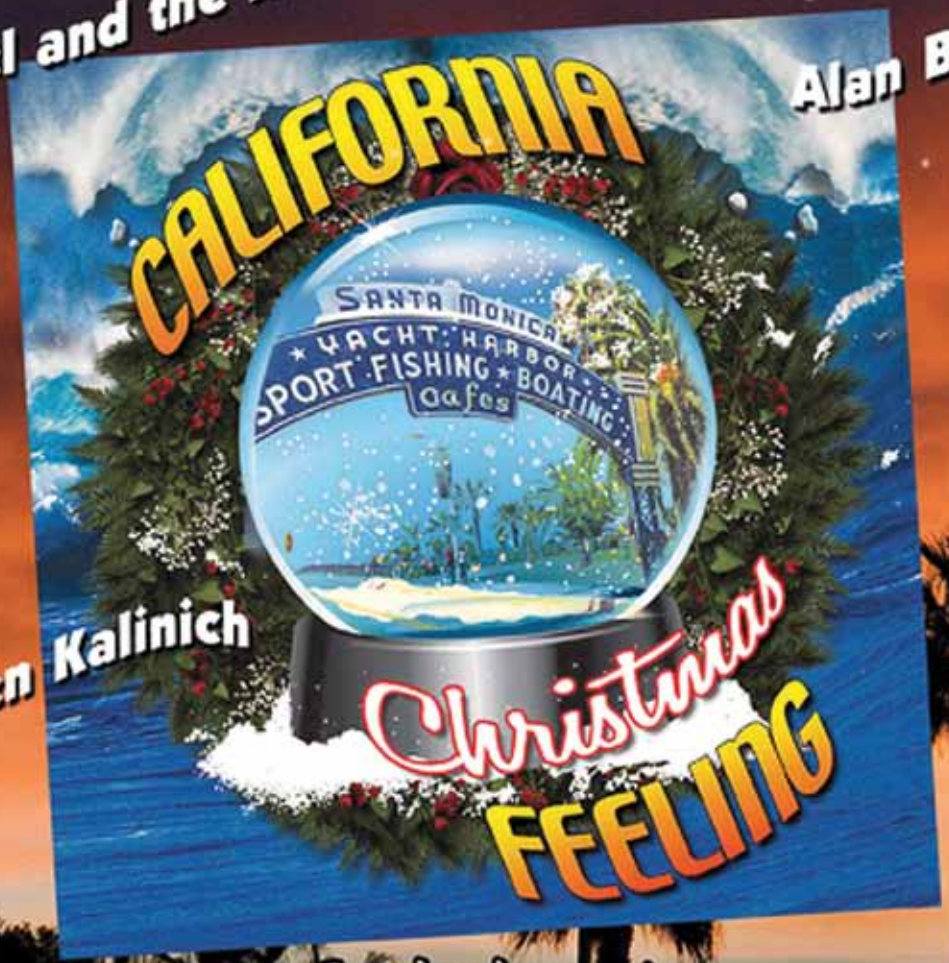

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recedes into history the documents of that time become authenticated as history. Documentation of a period in American life that no longer exists. There is no Jefferson Airplane anymore. There is no Matrix club anymore," admits Cushing. "Based on all the evidence available to me in terms of interesting and dynamic youth culture there is no San Francisco anymore. If I'm wrong I would like to see the evidence. Wooden Ships is from San Francisco but they are clearly a psychedelic revival act.

"The circumstances that brought Jefferson Airplane into being no longer exist," Cushing observes. "The Jefferson Airplane, like The Doors, The Beatles, or Bob Dylan could never get signed by a major record company today. There's no way. This would be dismissed as much too weird. And yet there are still enough people, fans, consumers and collectors, who remember when that was not the case.

"What albums like these present is a sense in being able to participate in the spontaneous enactment of the cultural revolution no matter when you were born," adds Cushing. "If you are like my son born in the mid-'90s this is as close as you'll come to having an authentic psychedelic rock experience is to listen to these albums for the first time with your parents who could also listen to it for the first time.

"And unless they were one of the 1,000 people who were there at the Fillmore, then it will be a new experience for both of them. Deadheads have been doing this for years and all the Bob (Dylan) cats have been trading concert tapes forever. I see it as kind of a legitimate bootleg kind of thing that is Jefferson Airplane sanctioned. Like *The Velvet Underground At Max's Kansas City*," concludes this Professor of English and Literature at Cal Poly San Luis Obispo.

In 2010 I interviewed Jefferson Airplane co-founder Paul Kantner in San Francisco about the 1966-1968 model. "We had the fortune or misfortune of discovering Fender Twin Reverb amps and LSD in the same week while in college," Kantner informed me. "That's a great step forward.

"One of the reason I started a band was to meet girls. And to this day it beats given guitar lessons at a guitar store. I did that too," he volunteers.

As evidenced on these four authorized live recordings and their earlier RCA Records catalog, what was the Reason Kantner thought the band worked in the studio and in recital?

"The nature of our whole band is six very different people. Musically and personality wise," he suggested. "None of us played blues. Jack (Casady wasn't so much a blues player as an orchestral something or other. Jorma was blues. Like Gary Davis. Signe was Signe. Grace was Grace. Marty was Marty from show biz," Paul explains.

"We were very different people. Skip Spence was an amateur guitar player and we needed a drummer. And he just wanted to be in a band. 'I'll be the drummer.' And he had a good energy to him, although he wasn't disciplined. And it worked out pretty good. So who is to complain? Spencer Dryden who joined for *Surrealistic Pillow* came from Los Angeles with a jazz background."

These four live collections also present Kantner on disc with both Signe Anderson and Grace Slick.

"We did 'High Flyin' Bird.' Signe (Anderson) drove that song well. The song carries itself. The idea is that songwriters should write good songs," he reflects. "I had seen Grace do 'White Rabbit' with The Great Society. And I just liked Grace as a singer and the band overall. I saw them playing it down at a club on Broadway, actually. I liked Grace from the very start. I thought she had something. Apparently she did.

The new Jefferson Airplane box set from Collectors Choice includes: *Live at the Fillmore Auditorium 10/15/66; Late Show — Signe's Farewell, Live at the Fillmore Auditorium 10/16/66; Early & Late Shows — Grace's Debut, Live at the Fillmore Auditorium 11/25/66 and 11/27/66 — We Have Ignition, and Return to the Matrix 2/1/68.*

"In San Francisco we had no restrictions. We never thought about being in an independent record label for cred. It came to us. All we had to do was roll with it. I liken it to white water rafting. There was so much going on you didn't worry about what was around the next curve. Or what are you going to do on the third curve. 'Cause you are right in the river," describes Kantner.

"There's no name for what we did. It's not rock rock 'n' roll. It's not folk music. I don't know what it is. It's just we all took up and started in folk music and then branched out. Like I say, Fender Twin Reverb and LSD in the same week was a big step forward. But I really didn't get into electric amps even then. I did like the sound of the reverb, even with our acoustic guitars and stuff. We did want we wanted to do," he confirms.

"There was a message there but we didn't blare it out. We just tried to show by example. What you could get away with basically. We tried to propose a real alternate quantum. And did. Enjoying our day. And that's all we tried to put across," Paul stresses.

"There was all sorts of music going on. That became that because of what we did in San Francisco and encouraged Bill Graham. He really had all those strange combination of acts on the bill. We didn't think of them as opening acts. We just thought of them as other acts that are really good. We encouraged Bill to produce those kinds of bookings."

In my book, *This Is Rebel Music,* I interviewed Grace Slick in 2002, then residing in Malibu, Ca., about the Fillmore Auditorium and promoter Bill Graham.

"The audience and the bands were not that separate," Grace remembered. "In other words, a large amount of the audience was the other bands at the time. There were lots of bands that were working in San Francisco and we played with each other on the sometimes. Somebody would walk up from the audience and play guitar for a while with somebody. Another band. So it was casual, and not that separated.

"As a rock 'n' roll force," Slick recalled, "I mostly liked Bill's energy. Both physical and mental. He was able to keep an awful lot of balls in the air. He could organize, and do business, whereas most of us were on the artistic side, which is a positive thing, but also we would not have been able to deal effectively, I don't think, with the business end of it. Which he did. And without that, we would not have had what we did. A venue to express ourselves." RCN

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BEBOP & BEYOND

Kenny Dorham Air Check

BY ARMAND LEWIS

The advent of magnetic tape recorders in the late 1940s neatly coincided with the classic era of modern jazz. Tape not only allowed for pre-recording of radio programming but also allowed networks and local stations to preserve their live broadcasts during what would turn out to be the last years of live remote broadcasting. In addition to the big acts airing nationally, these recordings (known as "air checks") often documented local or otherwise under-recorded musicians in all musical genres.

While trumpeter Kenny Dorham is hardly unknown in the jazz world, he was certainly under-recorded. Though he would record LPs for Prestige, Riverside and Blue Note, he made far fewer albums than his contemporaries such as Miles Davis, Clifford Brown or Lee Morgan.

A gifted player with a warm sound, McKinley Howard Dorham was born in Texas in 1924 where, during his high school years, he taught himself piano and trumpet. After being discharged from the army, Dorham wrote and arranged for big bands and by 1948 was playing trumpet with Charlie Parker when Miles Davis was unavailable.

By the mid 1950s, Dorham was busy freelancing with Thelonious Monk, Bud Powell and Max Roach and was also an early member of Art Blakey's Jazz Messengers. Throughout this period, Dorham would make only occasional LPs. His last recordings were made for Blue Note in the early 1960s. It is this relative lack of recording that makes the discovery of a previously unknown air check from 1963 such a welcome surprise.

Broadcast from a small forgotten jazz club, *The Flamboyan, Queens, New York, 1963* (Uptown UPCD 27.60) presents Dorham along with tenor saxophonist Joe Henderson, pianist Ronnie Matthews, bassist Steve Davis and drummer J.C. Moses in a set of standards and original compositions. Hosted by New York radio personality Alan Grant for his WRFM radio program, the set features early versions of two tunes that would soon be recorded for Dorham's classic Blue Note LP *Una Mas*.

Pianist Matthews opens the set with his recent composition "Dorian." Dorham's statement on the melody plays up the almost hypnotic quality of the modal tune. When turned over to Henderson, who displays a more direct approach – he builds his solo in intensity before Matthews re-states the melody.

The highlight of the set is "My Injun From Brazil" – a bouncy mid tempo samba that Dorham and Henderson would record three months later as "Una Mas" for the Blue Note LP. Basically a repetitive Latin theme that serves as a backdrop for extended soloing, everyone gets a chance to stretch out – especially Henderson, whose tenor sound proved to be the perfect front line partner for

Dorham. This is likely the first performance of what would become a major hit for both Dorham and Blue Note — a tune which presented a real departure from the slow cocktail lounge version of Brazilian music then being popularized by Stan Getz.

Dorham is at his lyrical best on the Gershwin compositions "I Cant' Get Started" and "Summertime." Taken at a relaxed pace, these renditions highlight the emotion in the classic tunes, with "Summertime" evolving into a bluesy groove that should have been captured on vinyl in the upcoming Blue Note sessions. Henderson's solo on "Summertime" is particularly strong — eliciting shouts of encouragement in the background from the band.

Dorham is at his lyrical best on the Gershwin compositions "I Cant' Get Started" and "Summertime."

Closing out the set is another Dorham tune: "Dynamo." Also recorded on the "Una Mas" album under the title of "Straight Ahead," it is a straight-ahead bop piece that cooks with all the fire that the group has.

At one point in the broadcast, Grant introduces the band and invites listeners to drop by the Flamboyan Club where "...there is no cover charge, no minimum or admittance charge" — what a deal! Judging from the scant applause at the end of each tune, a very small number of extremely lucky people were present. Thanks to Alan Grants' foresight in recording the show and to Uptown Record's CD release of the tape, many more people now have the chance to hear this impressive set and also just a bit more of Kenny Dorham. RCN

Armand Lewis buys and sells rare jazz LPs. mrbluenote@peoplepc.com)

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Power Cords:
An Electrifying Difference

BY DAVID THOMSON

We're here to talk about the final frontier in the audio chain: after-market power cords.

Can we hear the difference or, is it all hype?

Sure, we've upped the amount of money spent on our stereo components because we know that better equipment makes a difference in delivering the live musical experience into our living rooms.

Then, we entered the next phase. We upgraded our speaker cables and interconnects because we trusted what we read, and again, we heard a significant improvement.

We also know that we all hear differently. Some hi-end hi-fi isn't necessarily better than others, we just like some better. Some like a warmer sound. Some like it cooler, more analytical.

We thought we were done. Our system really doesn't need to get any better than this. Then, the inevitable, we brought a favorite record to a friend's house and heard something on their stereo that we hadn't heard at home...rats! Well, here's a suggestion. Take a look behind the components. Could it be as simple an upgrade as an after-market power cord?

We asked two men who spend hours making them by hand, Robert Hovland of Hovland Audio and Alex Sventitsky of WyWires, and a distributor, Elliot Midwood of Acoustic Image – a man who's heard them all.

"Do after-market power cords really make a difference? Or, are we crazy?"

Elliot chuckles. "It sounds illogical that electricity traveling over so many miles of poor quality wires, to get to your stereo system, is suddenly improved by attaching an after-market power cord for the last five feet.

"However, as audiophile power cords are made of purer materials which are configured, aligned and shielded in such a way, they actually strip away much of the radio frequencies, electro-magnetic fields, and other garbage that flows along with the electricity.

"As these unwanted artifacts are removed from the stream, the surge of electrons to your system is smoothed out. This elicits a greater sense of ease from your stereo components resulting in a purer, more focused, and richer sound."

Robert Hovland agrees, "For reasons that we don't completely understand, because we can't correlate the experience with test equipment measurements, the sound is enhanced. It's not only the quality of the materials used but, how we construct the wires, whether we twist them clockwise or anti-clockwise, the insulation used, etc., all of this will determine how they interact to create a psycho-acoustic experience that only the listener can tell apart. It's a very personal thing."

Alex elaborates, "While we can measure the electrical behavior of a cable very accurately, we can't measure how the human ear/body/brain perceives different cable behaviors from the psycho-acoustic standpoint. Different cable designs may measure differently but we are not able to predict with any certainty how a specific combination of measurements will sound in a specific system or how these measurements will correlate to a more enjoyable listening experience."

At first, I only swapped out my pre-amp power cord with the ones they each had supplied. It seemed that as it was the most demanding electronic component in the system, any refinement would show up there.

With each cord, my experience was immediate and tangible.

Without touching the volume, the music was louder and cleaner with less noise. The distinctiveness of the instruments appeared more transparent as they were, seemingly, now thrust into the air.

Another thing is, just like cables and interconnects, the longer the "burn in" time, the better the cords sounded. And, as Hovland suggested, "The cords have to be in play. Just because the cord is connected, even on standby, it is only voltage that is running through it. It needs current to the conductors which, in this case, are the strands of wire in the power cord."

Soon, I noticed a surprising increase in base note tone, as the sound became more orb shaped rather than mono-directional.

After a couple of weeks of tweaking, rearranging the speakers – you know, the usual insanity – I had to attach the original cord that came with the component. I couldn't believe how dull the system now sounded, like a veil had been hung over the speakers. As a result, even my emotional response to the music seemed dimmed.

Then I remembered what Elliot had said when I picked up the Analysis Plus power cord he suggested I experience. "I immediately throw the stock cord from most components in the garbage."

Now I know why.

Every system is as good as its weakest link. After-market power cords will improve every quality hi-fi system. When we consider how much we have invested, it's ludicrous not go the extra yard when it can make such a difference.

Yet, the interesting thing is, as Alex at WyWires expressed, "It is up to the individual listener to decide which after-market cable brings him or her closer to the live music experience." RCN

To find out more, contact Elliot Midwood at acousticimage.com, Robert Hovland at rahovland@earthlink.net, and Alex Sventitsky at wywires.com where you can try a set of WyWires audio cables and power cords for 10 days for free.

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RCN RECORD SHOW CALENDAR

Calendar listings are free and on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify information! Send calendar listings to jim@recordcollectornews.com.

SATURDAY JANUARY 8

Grand Rapids, MI. Record Swap at the grand Rapids Antiques Market. DeVos Place Ballroom, 303 Monroe Ave. $8. 9am-7pm. 616-658-4129

Wayne, NJ. The Second Saturday Record & CD Swap. Firehouse, 97 Parish Dr. $6. 10am-4pm. 973-209-6067

SUNDAY JANUARY 9

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E. Colorado Blvd. Pasadena. 8am-3pm. FREE.

Anaheim, CA. Radiation Records Record Swap. 1501 N Raymond Ave. FREE. 10am-2pm. 562-355-9946

Grand Rapids, MI. Record Swap at the grand Rapids Antiques Market. DeVos Place Ballroom, 303 Monroe Ave. $8. 9am-7pm. 616-658-4129

Roseville, MI. Metro Detroit Record Show. VFW Hall, 2561 Gratiot Ave. $3. 10am-4pm. 586-789-5133

SATURDAY JANUARY 15

New York, NY. New York City Record & CD Show. Holiday Inn, 440 W. 57th Street. $6/ 10am-4pm. 973-209-6067

SUNDAY JANUARY 16

Atlanta, GA. The Atlanta Record & CD Show. Marriott Century Center. $3. 10am-4pm. 770-976-5050

Hillside, IL. Chicagoland Record & CD Collectors Show. Best Western Chicago Hillside – 4400 Frontage Rd. Hillside IL. $3. 9am-4pm.

Arbutus MD. Arbutus Record & CD Show. Arbutus Fire Dept Hall, 5200 Southwestern Blvd. Free. 9am-3pm. 410-242-4649

Massapequa, NY. The Long Island Music Lover's Faire. American Legion, 66 Veterans Blvd. $6. 10am-3pm. 973-209-6067

SATURDAY JANUARY 22

Lansing, MI. Lansing Record & CD Collectors Show. Quality Inn 3121 E Grand River. Free. 11am-4pm. 574-329-1483

SUNDAY JANUARY 30

Buena Park, CA. Greater Orange County Record Show. UFCW Hall – 8350 Stanton Ave. 10am-3pm. $3. 626-963-9717

Fort Wayne, IN. Fort Wayne Record and CD Collectors Show. Franke Park Zoo Pavilion #1 Sherman Blvd. Free. 11am-5pm. 574-329-1483

Albany, NY. Music Lust. Ramada Inn 3 Watervliet Ave. $3. 10am-5pm. 518-548-9458

Eugene, OR. Eugene Record Convention. Eugene Hilton, 66 East 6th Avenue. $3. 10am-5pm. 541-485-7920.

Milwaukee, WI. Milwaukee Vinyl Record Show. Best Western Milwaukee Airport Hotel 5105 S Howell Ave. $2. 10am-3pm. 920-733-5076

Redondo Beach, CA. Los Angeles and Orange County Audio Society monthly meeting at Definition Audio Video 2009 182nd Street. Demonstration includes Dynaudio Loudspeakers and Simaudio Electronics. A raffle is being planned and lunch will be served. Guests, visitors and new members invited and parking is free.

SATURDAY FEBRUARY 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

Royal Oak, MI. Royal Oak Record Show. 316 11 Mile Road. $3. 10am-4pm 589-790-6290

Columbus, OH. Record, CD and Music Memorabilia Show. The Haimerl Center 1421 Morse Road. $4. 10am-4pm 614-261-1585

Philadelphia, PA. Philly Record Riot. 2424 East York, Fishtown, Port Richman. $3. 11am-7pm. 609-468-0885

SUNDAY FEBRUARY 6

Woburn, MA. Greater Boston Record and CD Show. Best Western Hotel 2 Rainin Rd. Free. 9am-2pm. 978-504-9068

Grand Rapids MI. Grand Rapids Record and CD Show. Radisson Grand Rapids Riverfront 270 Ann ST NE. $2. 11am-5pm. 616-516-5199

Toledo, OH. Glass City Record Show. Knights of Columbus Hall, 4256 Sccor Rd. $1. 10am-4pm. 419-874-1725

SATURDAY FEBRUARY 12

Springfield, IL. Springfield Collectible Music Show. Crowne Plaza Hotel, 3000 S. Dirksen Parkway. $3. 10am-4pm. 419-874-1725

Wayne, NJ. The Second Saturday Record & CD Swap. Firehouse, 97 Parish Dr. $6. 10am-4pm. 973-209-6067

SUNDAY FEBRUARY 13

Claremont, CA. KSPC CD and Record Expo. Edmunds Ballroom, Smith Campus Center, 170 E. 6th St. $2. 10am-4pm. 909-621-8157

San Francisco, CA. KUSF Rock-N-Swap. McLaren Hall, University of San Francisco Campus. $3. 10am-3pm. 415-386-5873

Peoria, IL. Peoria Area Collectible Music Show. Grand Hotel, 4400 Brandywine Drive. $3. 10am-4pm. 309-682-1116

South Bend, IN. South Bend Record and CD Collectors Show. Comfort Suites 52939 IN 93 at Cleveland Rd. FREE 11am-5pm. 574-329-1483

SATURDAY FEBRUARY 19

Wollowbrook, IL. Wollowbrook Musicfest. Holiday Inn Wollowbrook 7800 Kingery Hwy. $3. 10am-3:30pm. 847-409-9656

New York City, NY. The New York City Record and CD Show. Holiday Inn, 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY FEBRUARY 20

Milwaukee, WI. Milwaukee Record and Music Show. American Serb Hall, 5101 West Oklahoma Avenue. $3. 10am-3:30pm. 847-409-9656

SATURDAY FEBRUARY 26

Canton, MI. WSDP 88.1FM Record-CD-Memorabilia Show. Salem High School Cafeteria. 48181 Joy Rd. $3. 10am-4pm. 734-416-7732

SUNDAY FEBRUARY 27

Buena Park, CA. Greater Orange County Record Show. UFCW Hall – 8350 Stanton Ave. 10am-3pm $3. 626-963-9717

Brooklyn, NY. Collect-I-Bowl Record Show. Brooklyn Bowl 61 Wythe Ave. FREE. 12pm-6pm. 516-306-4143

La Habra, CA. Los Angeles and Orange County Audio Society monthly meeting at Hi5 Stereo, 841 E. Whittier Blvd. Suite C. La Habra, CA 90631, a superb afternoon of fine audio and music. We will hear for the first time in the LA area a brand new line of speakers from Sandy Gross at Golden Ear Technology. Dave Kakenmaster, the western regional sales manager from Golden Ear Technology, will be here at the store to conduct the presentation for Sandy's great new line of loudspeakers and powered sub woofers. This will be huge! Audio Research electronics will be featured. The event is set for 2-5pm. Lunch will be served and a raffle is planned! Not to be missed. Contact: Gary at 1-562-691-4434.

SUNDAY MARCH 13

Los Angeles, CA. The Beat Swap Meet, Grandstar Jazz Club 943 N. Broadway, LA CA 90021. Noon – 9pm. Free With Canned Good. 714-404-7568

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